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REVIEWS

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MEMORANDA

One after another the classical bodies have announced the cancellation of scheduled Spring meetings. Although this action conforms with the requests of the Office of Defense Transportation, it has an even stronger reason underlying it. Too many teachers are too busy to attend meetings, even those that do not involve leaving the immediate community. College acceleration does not allow absences from the campus, and many teachers are holding to rigid schedules in hospital work, community projects, veterans' training, munitions industries or the like in after-school hours. Yet, with these distractions from the usual program of study and teaching even as the demands of professional activity are undergoing weekly modifications, the teacher is likely more than ever to feel a need of the consultations that only professional meetings can at present provide. Teachers might find an adequate substitute in a revival of the old art of professional correspondence. Round-robin letters, post-card chains, mimeographed organs of local societies can supplement the more formal and unfortunately more oracular printed journals in this period of enforced isolation from our professional peers.

Meetings recently called off include the New England meeting scheduled at Andover, the Middle West and South convention which was to be held in Cincinnati, and the New York sessions of The Classical Association of the Atlantic States.

The president of a small college was heard the other day boasting of the industry and enthusiasm displayed by the college's professor of Greek. Last year, when registration at the college dwindled to a handful of bewildered boys scurrying through whatever little curriculum they could cover before reaching eighteen,

there were only two among them who wished to study Greek. One was a beginner, and the other had been in Greek classes for three years at prep school. But the professor obliged them both, met them formally for regular periods of instruction, and saw them leave for military service comfortably advanced in the language. The admiration of the college president was enhanced by the fact that no other member of his faculty had shown such interest in his subject or his students.

Had the president known more professors of Greek, he would have known more examples of the interest which he admired. From many a campus a similar tale has come. In truth, it is probably a rare instructor of Greek who has not at some time added to his teaching schedule some work of the same nature for the student exceptionally interested. But extra-duty instruction in Greek has also often been done by teachers of Latin. At Shady Side Academy Mr. G. B. Waldrop has carried one boy through an entire four-year course in that way. At the high school in North Braddock, Pennsylvania, for several years the Latin teacher, Mrs. May K. Corcoran, has held Greek classes before school hours. One teacher always refers to the "bootleg" class which pursues Greek under her tutelage in spite of her lack of teacher certification in it. At another school the informal Greek class has grown this year into the regular schedule.

At the High School, Cranston, Rhode Island, sixteen attend a voluntary Greek class for beginners taught by Miss Edythe F. Reeves. The class meets before school hours and wins no graduation credit. One hour a week is given to practice in conversational Greek with a Greek girl as informant. Miss Reeves conducts also a voluntary group in more advanced Greek. The roster of schools reviving Greek grows apace with the energies of teachers of such ingenuity and devotion.

REVIEWS

The Theme of Plato's Republic. By ROBERT GEORGE HOERBER. ix, 119 pages. Eden Publishing House, St. Louis 1944 (Washington University Dissertation)

From a thorough study of the Republic and a careful examination of the other evidence Dr. Hoerber concludes that "the theme of the dialogue is the effect of justice and injustice in the soul of the individual The purpose of the outlined state is merely to illustrate the soul of the individual (112-3)." He has succeeded in proving that the principal theme is the ethical one, but not that the purpose of the description of the state is *merely* to throw light on the soul.

The evidence from the Republic is presented in the first six chapters. In Chapter VII the title of the dialogue, in Chapter VIII Plato's visits to Sicily, and in Chapter IX the Statesman and the Laws are discussed. Chapter X is an excellent study of Aristotle's interpretation of the Republic. Chapter XI has as its subject "The State as Illustrative of the Individual." There follow a short appendix on the Ecclesiastusae of Aristophanes and a bibliography.

The most cogent proofs that the main theme is the ethical one are these. First, the description of the state has as its express purpose and as its result the clarification of the meaning and worth of justice and injustice in the individual (2-3, 5-6); this purpose is kept before the reader even in the midst of the political discussion (28). Secondly, the state is given certain features for no other apparent reason than the motive of facilitating the comparison of state and soul. For example, it is this motive that accounts for the tripartite structure of the state, which is found in the Republic and nowhere else in Plato (110-2).

While the Republic has as its main theme the effect of justice and injustice on the soul of the individual, the political aspect of the dialogue is, in my opinion, also important. In his conclusion Dr. Hoerber writes (113):

According to the evidence of these chapters Plato did not formulate the state of the Republic in order to give political suggestions which he thought were practicable. On the contrary, he realized and acknowledged the impossibility of putting such a state into operation. The purpose of the outlined state is merely to illustrate the soul of the individual.

The penultimate sentence is misleading. As is pointed out in Chapter III, Socrates implies that the outlined state is impossible of attainment in its absolute perfection but asserts that it may be approximated if philosophers become rulers or rulers, philosophers (28-9). In any case, the importance of the description of the state does not lie *merely* in its illumination of the soul. The state has a value of its own, as an ideal. To the philosophical man the heavenly city may serve as a spiritual home (592a-b). Again, it can be used as a model. Plato, it would seem, so uses it in 543d-4c, in order to

ascertain the shortcomings of various types of state. (Dr. Hoerber apparently thinks that this passage has no political significance whatever. See page 62).

It seems to me, in opposition to Dr. Hoerber, that Plato's description of the state in the Republic expresses, on the whole, his serious conception of the political ideal. This view is strongly supported by the length and general earnestness of the description. That in certain features, at any rate, this conception was an enduring one is indicated by passages in the Seventh Epistle, 326a-b (cited, 84) and in the Laws 739b-c (referred to, 91 and 100).

Surprisingly, the study does not once mention Paul Shorey, whose penetrating remarks on the theme of the Republic in his translation of the dialogue (Loeb, 1930-5, l.xii) should have been cited in the first chapter. One wonders, also, why two books on the Greek house should be included in the bibliography. On page 50, line 2 *oligarchy* should be read in place of *tyranny*.

Probably the principal service which Dr. Hoerber has rendered is his demonstration that in the Republic certain qualities are given to the outlined state for no other apparent reason than the purpose of facilitating the comparison of the state and the soul. Because of this demonstration and of other acute criticisms of the political part of the Republic, the book should be used by all serious students of Plato's political philosophy.

ALICE F. BRAUNLICH

GOUCHER COLLEGE

Greek Literature in Translation. By WHITNEY JENNINGS OATES and CHARLES THEOPHILUS MURPHY. xvi, 1072 pages, map. Longmans, Green, New York 1944 \$5

Before looking inside this book one is led to muse, more or less relevantly, on two themes that are suggested by the title. The text for one of these lines of speculation lies in the phrase "in translation," the text for the other in the words "Greek literature."

There is something slightly meretricious here in the words "Greek literature." In the English idiom they mean "all Greek literature," not "some works of Greek literature." The title might be thought to have been chosen by the publishers to trick the unwary general reader into supposing that all Greek literature was to be had between two covers. But perhaps this is only a quibble, and one may accept the title with an indulgent smile. For, of course, one knows that, though it is a big book, it must be only an anthology, and it is, in fact, this very circumstance that stirs one's thought. There is an instinctive prejudice in the minds of many lovers of literature against anthologies, which sometimes may be justified and sometimes may not. The first and greatest of anthologies, for instance, the Palatine, is so good as to be invaluable; without it countless

precious things would have been lost. Similarly, in Stobaeus' great collection nearly three quarters of the excerpts (we are told) are drawn from works that are lost. There can be no doubt of the value, to us, of such anthologies as these. But a favorable judgment cannot be rendered so promptly in the case of an anthology composed of excerpts from books which are easily accessible and can be read entire. One recalls with alarm the deplorable vogue of epitomes and compendia in the later centuries of the Roman Empire. When the selections are short and complete, like lyric poems or whole plays, there can be little objection, except that the reader has resigned to the editor the right of choosing the selections on which he must himself found his judgment of the authors. Such an anthology is good if the editor has chosen with taste and discretion. We should be sorry to lose either the first or the second series of Palgrave's *Golden Treasury*. But when an anthology consists of portions of long works in prose or verse, dislodged from their proper place and connection, serious harm is done to the unity of conception in the books from which the quotations are drawn. In any case, whatever may be the nature of the selections, an anthology is specially devised to save the reader time and trouble. We may be glad of this assistance, but it remains true that in accepting an anthology we allow someone else to choose for us and to impose upon us the scraps of literature which are supposed to be the best for us to read. We are turned away from reading whole books and forming our own judgment of them. We are encouraged in the notion that it is more important to have read the prescribed bits than to adventure freely in books on our own account. We become tourists in culture, trusting our fortunes to a dragoman. There are many tourists in culture these days, both those who travel independently and those who are members of conducted parties in college classes. The publishers are aware of this. They know that there is a large market for books yielding quick culture, and that there is nothing in the trade more profitable than a successful textbook. They make beautiful books for this market, which have all the seduction of a "royal road." Doubtless, a royal road leads somewhere, and something may be seen along the way; but one may wonder whether it is best to carry helpless college students along that road rather than to guide them by the straiter and the harder path of great books whole and un mutilated.

These observations may seem captious, and the same may be thought of the remarks which can be made concerning the other element in the title, because they spring ultimately from the same principle.

It has always been respectable to read Greek literature in translation, whether in Latin or in some modern vernacular; but only in recent decades has it become quite respectable to make Greek literature in translation the object of study in college classes. This pedagogical in-

novation has had a curious result. Teachers enthusiastic in the new enterprise, relieved of the difficult task of interpreting the original Greek, have rejoiced in their new liberty and often made extravagant use of it. They slip into the fallacy that since the prime difficulty in reading a Greek book has been removed, therefore no serious difficulty remains. In consequence, altruistic as all teachers are and eager to give their students the most possible, they undertake to carry them through a prodigious number of books in a short time and to acquaint them with the whole of Greek literature. There may be some profit in this, but there is certainly some loss. Greek books cannot be read with understanding and appreciation if they are read too fast, whether they are read in English or the original. There are two reasons for this. In the first place, there is very much besides language that is antique and alien in a Greek book, and time is required for the deliberate adjustment of the mind to the unfamiliar. In the second place, Greek books were mostly not written to be read fast, though written in a nimble speech; writing materials were too scarce and writing itself too laborious to allow an author to write books that could be skimmed or to express himself in words that did not deserve and require close consideration. Fundamentally, the practice of reading rapidly and without proper deliberation and reflection has the same cause as the production of anthologies. In both cases it is the desire of teachers to compress much reading into a short time and to give their students a survey of everything worth seeing. Whereas something may be said for this, something may also be said (and one hears it too seldom) for the slow and ruminative process which alone leads to the best understanding and appreciation of a great book unspoiled.

These considerations, which, though they may seem idle to some, may have weight with others, are preliminary to an examination of the particular book before us. They are critical of the conditions in the literary and educational world which lead to the production of such a book and cast doubt only on the wisdom of the undertaking itself, not on the success with which it has been carried through. When we actually look at the book itself, we find ourselves bound to acknowledge that it is an admirable achievement. The publishers were fortunate in their choice of highly competent editors, who have performed their task with excellent judgment and sound taste.

The contents of the book are well described, in part, on the jacket:

In this anthology are included those works thought to be the best in Greek literature. Here you will find selections from the writings of fifty-eight authors, translated by sixty-three British and American men and women, ranging from Ben Jonson to Paul Elmer More. The editors offer selections from Homer and from Greek history, oratory, philosophy, biography, romance, satire, and poetry, and nine complete plays.

The question what is to be included in an anthology is always debatable, and perhaps no reader is ever quite satisfied with another's choice. But it may be predicted that the choice for the present book will meet with wide approval. There is such an abundance of good things that there is little excuse for regretting the omission of possible favorites. One excellent principle has been followed: works of a suitable length are printed entire. Though only selections can be given from longer books like Homer and the histories, we have, besides the full text of nine plays, four whole dialogues of Plato and numberless complete shorter pieces of prose and poetry. The choice of the translations is as conservative as that of the selections themselves, and they may be described in general as the familiar and standard ones. The selections have not been arranged on a single chronological line; they have been divided into ten categories, such as tragedy, comedy, history, philosophy, and so on, and in each category they are presented in chronological order. The editors think this arrangement advantageous; but, after all, the sections in an anthology are not read consecutively, and it makes little difference in what order they come if they can easily be found at need. There are prefatory notes to all the categories and to some particular authors within the categories. These notes supply precisely the information that is needed, as well as ingenious summaries of controversial questions. In spite of their comprehensiveness and compression, they are clear and unhurried, and models of lucidity.

There is one exception to the statement that the translations are standard ones. The comedy of Aristophanes that was chosen for inclusion is the *Lysistrata*, and for this an entirely new translation has been made by Professor Murphy. This translation deserves a hearty welcome. The English is the English of today and sounds as natural in our ears as Aristophanes' Greek sounded in the ears of the Athenians. It is colloquial, but not more so than Aristophanes' Greek; and though it can descend on occasion with Aristophanes to the foul and vulgar, it makes no more play with the slang of the day than he did with the Athenian slang. Without being so plain-spoken as the Greek of this racy play, it does not resort to the dishonesty of bowdlerizing. The trimeters are rendered in prose, the lyric meters in verse. In the lyrics the original metres are often reproduced with great success. Natural and unforced reading of the lines almost always reveals the true rhythm, though in some verses, as for instance in choriambics, a reader who is unacquainted with the original will hardly recognize the rhythm intended. In these places judicious spacing in the printed line would have been a help.

It may be added that a brief bibliography is provided for the general reader, and also a glossary, which is "meant to replace in part the distracting notes which usually accompany classical texts." There is also, by

way of appendix, "a bibliography of works in English literature showing the influence of Greek authors," prepared by Professor C. G. Osgood and Professor F. R. B. Godolphin, whose chief problem must have been one of rigid exclusion since the list occupies only four and one-half pages. There is also a map of the Greek world, which is unfortunately obscure and illegible.

With 1072 pages the book is not so unwieldy as one would expect. It is well printed and well bound. The margins and the interlinear spacing are narrow; but the pages are well composed and excepting those which present solid prose, with nearly five hundred words to a page, are readable.

This book is heartily recommended to those who desire this kind of book. The object of our solicitude, the castaway on a desert island who is allowed only one book, might seriously consider making it his choice—though the frustration caused by the mutilated *Iliad* and *Odyssey* and Herodotus and Thucydides and other great books might make him peevish.

IVAN M. LINFORTH

UNIVERSITY OF CALIFORNIA

The Tent of Xerxes and the Greek Theater.

By OSCAR BRONEER. Pages 305-12. University of California Press, Berkeley and Los Angeles 1944 (University of California Publications in Classical Archaeology, Volume 1, No. 12) \$0.25

It is the thesis of this brief but carefully reasoned and closely documented article that the *skene* of the Greek theater owed its origin to an association in the minds of the Athenians with the tent or *skene* of Xerxes, which fell into the hands of the Greeks after the defeat of the Persians at the battle of Plataea in 479 B.C. Needless to say, such a contention calls for the closest possible scrutiny of dates as they apply both to the incidents of the Persian Wars and to the Greek dramas themselves.

The word *skene* appears for the first time in Greek literature in The Persians of Aeschylus which was presented in 472 B.C., that is, some seven years after the battle of Plataea. At that time the word was applied to the military tents that were in use in connection with the Persian invasion. It is worth noting that the passage in Aeschylus refers to *tented carts* and therefore is not too closely connected either with the ordinary military shelters of the day or with the *skene* of the theater. The earliest instance of the word used beyond question to describe the scene-building of the theater occurs in Aristophanes' *Peace*, fully a half-century later.

Professor Broneer makes a careful examination of the association of the tent of Xerxes with the Odeum at Athens and of all the literary references pertaining to it from which one might argue a connection between the

tent of Xerxes and the Athenian theater. Attractive as this theory is, and carefully though it is presented, one is tempted to entertain reservations on the same subjective grounds to which the author must himself appeal from time to time. One might, for instance, be disposed to question the ready belief that the Greeks would have the practical good sense to keep the tent of Xerxes intact after the battle (306). Herodotus is at pains to emphasize both the great size and the dazzling luxuriousness of the headquarters of the Persian king. It was clearly an immense enclosure, highly adorned with tapestries, furnished with rich gold and silver tables and couches, and with quarters of extraordinary magnificence even for the horses of Mardonius. It is quite an assumption to believe that this tent was preserved in its entirety, brought to Athens, set up in the neighborhood of the Precinct of Dionysus, and kept there for a long enough period to influence the phraseology of the Greek theater. Yet Studniczka (306, n. 5) went even further and suggested that the tent used by Alexander at Susa was actually the same tent now under discussion. Surely it is not probable that so large and so frail an object should have survived the vicissitudes of war in antiquity for one hundred and fifty years.

The suggestions of two modern scholars regarding the usage of the timbers from the Persian ships lost in the battle of Salamis in connection with the temporary wooden seats of the early Athenian theater are judiciously examined. Professor Broneer is right in rejecting on the grounds of Greek objectivity the sentimental contention that the spectators of the theater would derive any emotional satisfaction from the thought that they were seated on the timbers that had once formed part of an invading fleet. In that same connection, it is surely worth a thought as to whether the Greeks would readily have made the most garish example of Persian opulence an integral part of their theatrical performances, which in the early fifth century were so closely associated with the worship of the gods. Herodotus tells how after the victory at Plataea Pausanias instructed the Persian cooks to prepare two meals—one with all the elaborateness and luxury of the Persians, and the other with Spartan frugality—and the story seems clearly intended as a lesson in the virtue of Spartan simplicity. Professor Broneer is inclined to extend the motive somewhat, but that, too, is a personal interpretation (305, n. 2).

At the same time let it be said that the article is a model of care in abstention from positive claims that cannot be substantiated from ancient sources. Thus, Professor Broneer is careful to point out that many of the traditions date no earlier than Roman times (308), and he is frank to admit that archaeological difficulties get in the way of his theory as the Odeum is excavated, although he entertains the hope that further work may clarify the situation. It may well be true that the

king's tent—whether or not it was brought to Athens—lay behind the development of the scene-building as it was used in the early days of the Athenian theater. It is significant that at least two of the earliest plays—The Phoenician Women of Phrynichos and The Persians of Aeschylus—both of which were presented within a decade of the battle of Plataea, called for a Persian setting and background (307). The combination of literary and archaeological sources that has been brought to bear on this study produces a close and cogent examination of the problem.

H. N. COUCH

BROWN UNIVERSITY

A Rhetorical Study of St. John Chrysostom's De Sacerdotio. By WILLIAM A. MAAT. vi, 85 pages. Catholic University Press, Washington 1944 (Catholic University of America Patristic Studies, Vol. LXXI) \$1.50

This is primarily a statistical study of the figures of speech in St. John Chrysostom's *De Sacerdotio*, though the author has considered also the manner in which the figures are used and their quality. He likewise offers "appropriate conclusions from these considerations." These conclusions have to do with Chrysostom's relation to the Second Sophistic period of Greek rhetoric and by implication with the relationship between Hellenism and Christianity in the field of literature.

The author omits a discussion of metaphor because it has already been treated elsewhere.¹ The figures that he finds particularly characteristic are figures of redundancy and of repetition, figures of sound, figures of dramatic vivacity, the Gorgianic figures, and epiphora.

As for the figures of redundancy and repetition, Dr. Maat finds that their use is not excessive, and that they add rather than detract from clearness. Their incidence plainly shows the influence of the Second Sophistic, but they are organic, not artificial or showy. Chrysostom is profuse in his use of figures of sound, but again the effect is natural and spontaneous. Among the figures of dramatic vivacity the most frequent are asyndeton, polysyndeton, and the rhetorical question. These are used in such a way as to give a certain liveliness and emphasis to the discourse. "The resulting forceful and rapid style," says Dr. Maat, "enables the author to present his arguments with vigorous persuasiveness." He notes especially the absence of irony, which indicates the sincere directness of the author. Examples of the Gorgianic figures, i.e., devices of parallelism, are abundant. Chrysostom shifts easily from one form of parallelism to another without ever sacrificing subject matter for ornateness or merely rhetorical effect. Finally, Chrysostom is peculiarly happy in his

¹Degen, H. *Die Tropen der Vergleichnung bei Johannes Chrysostomus*, Olten 1921.

use of ecphrasis, i.e., the detailed description of persons, places, or things—the word picture—used to bring home some truth or to elaborate an argument. His ecphrasis of persons, so appropriate and realistic, is especially appealing. This is always Christian in substance and totally without trace of any temptation to fine writing. The most brilliant and extended ecphrasis is of war. After a vivid description of the dangers and horrors of physical warfare, Chrysostom presents the perils and endurances of the Christian's perpetual conflict with Satan and his minions. The passage has the power of deep spiritual earnestness.

Dr. Maat's conclusion is best stated in his own words:

The Sophistic influence on Chrysostom's work has often been minimized because any such influence is apparently contrary to his own personal convictions. Actually, however, and in spite of his repeated denunciations of profane rhetoric and all that it stood for, he was unconsciously perhaps, profoundly influenced, for his early training could not so easily be ruled out of his life. Nor should we find fault with him for catering to the tastes of the intellectuals of his time, for in this manner his influence proved to be all the greater. He avoids most of the Sophistic excesses of artificial display, and he always subordinates his artistry to his subject matter. He uses the pagan devices of rhetoric including a number of highly artificial figures skilfully and with the exalted purpose of conveying the sublime truths of Christianity. The harmonious union of Christian and pagan elements thus achieved made him the highly successful preacher and writer he was.

This dissertation is an admirably balanced piece of work. Dr. Maat is at once a sound and accurate scholar and a person sensitive to literary and human values. Surely the ultimate utility of technical rhetorical studies is the light they throw on the mind and spirit of a writer. By this test Dr. Maat has made a notable contribution to the appreciation of St. Chrysostom and the De Sacerdotio.

C. W. DOXSEE

PENNSYLVANIA COLLEGE FOR WOMEN

Fifteen Greek Plays. Translated into English by Gilbert Murray, Benjamin Bickley Rogers and Others with an Introduction and a Supplement from the 'Poetics' of Aristotle by LANE COOPER. xxii, 794 pages, frontispiece. Oxford University Press, New York 1943 \$4

In these days, when we turn from war bulletins on the radio to the latest book on international problems, it is pleasant to find a new edition of Greek plays coming out. The volume is attractive in appearance, and will serve not merely as a textbook but as a valuable addition to any library. Professor Cooper's suggestion in the preface as to how to study Greek plays, his introduction (ix-xxii), and his supplement from Aristotle, along with his own comments, make the book much more valuable than translations alone.

Fifteen Greek Plays contains all the plays, save one, which appeared in the editor's Ten Greek Plays (1929). He has withdrawn the *Plutus* of Aristophanes and added the *Clouds* and the *Birds*. He has added Euripides' *Hippolytus*, Sophocles' *Oedipus at Colonus* and *Electra* and Aeschylus' *Prometheus Bound*. All the plays of Euripides included in this volume and some of those of Aeschylus and Sophocles are in the translation of Gilbert Murray. One is so agreeably reminded of how smoothly his lines read that it seems churlish to recall the different effect of the Greek in some passages. However, all the translations included in this volume are in verse, and it seems to me an open question whether one cannot be more faithful to the Greek in prose. For the Aristophanes, Cooper has used the Rogers translations of the *Clouds*, the *Birds*, and the *Frogs*. The edition of 1929 had the translation of the *Frogs* by J. H. Frere. I could have wished that some other plays of Aristophanes had been included, but, if one likes Aristophanes and can have only three plays, the choice is difficult.

A very valuable addition to the plays is "the supplement drawn from the *Poetics* of Aristotle and from the De Coislin tract on Comedy" (v). The material from Aristotle is made more interesting and useful by Professor Cooper's comments interspersed throughout. He says: "In the following paraphrase or adaptation of the *Poetics*, an attempt has been made to add examples from plays in this volume. Added explanatory matter, as far as is feasible, is enclosed in square brackets" (727). Cooper's comments and illustrations are so enjoyable that one wishes there were more.

At the end there is a two-page "List of Useful Books" which includes translations and some books on the Greek theatre and literature.

Those who have their own idea as to the nature of the Aristotelian 'catharsis' will be interested to read Cooper's comment: "But the effects of tragedy and epic poetry are alike in that the *Iliad*, for example, and Sophocles' *Oedipus the King*, arouse and purge away the emotions of pity and fear" (736). If one wishes to quarrel with that interpretation, at least he can agree that the statement on the next page is not controversial: "What, then, is the pleasure of tragedy? It is the effect which an actual tragedy, the best, has upon the best part of an audience. That must be what Aristotle means by tragic catharsis, and what he himself experienced when he saw or read good tragedy" (737).

This volume of plays strikes me as an excellent book for one's gift list. Giving such a book to one's friends would do more to promote a general interest in the classics than many a meeting where classicists lecture to one another.

ALICE CATHERINE FERGUSON

ASHLAND COLLEGE

RECENT PUBLICATIONS

For the period of Dr. Casson's absence on naval duty, this department is being conducted by Dr. Bluma L. Trell of Hunter College from such publishers' lists and announcements as become available. Books received at the Editorial Offices for review are also listed. Prices are not confirmed.

AUTHORS

Aesop. A. D. WINTLE. *Aesop*. 144 pages. Gollancz, London 1943 7/6

Anthologia Graeca. JOHN IRVINE. *The Fountain of Hellas*. Poems from the Greek Anthology Attempted in English Verse. 72 pages. D. MacCord, London 1943 3/6

— FORREST REID. *Poems from the Greek Anthology*. Translated from the Greek. 72 pages. Faber, London 1943 5s.

Aristotle. OWEN BENNETT. *The Nature of Demonstrative Proof According to the Principles of Aristotle and St. Thomas Aquinas*. 97 pages. Catholic University of America Press, Washington 1943 \$1

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